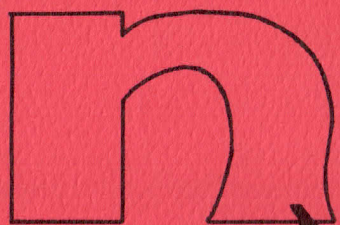
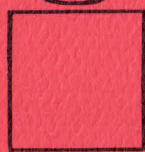




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SACRED DANCE GUILD

newsletter

JOURNAL

newsletter

Fall Issue (October) 1984-85 Vol. XXVII No. 1

Dear Friends in Sacred Dance -

After returning from Berkeley Festival '84, I was so overwhelmed with a joyously renewed wholeness that I could hardly restrain my pen. However, the Journal deadline has passed, and I must get to the business of playing manager, delegator, communicator, and envelope lick. As the new president, I am gearing full tilt ahead with newly inspired zeal. Susan Cole's exemplary presidency has given me great inspiration and humble hopes of doing as well.

Much information has transpired since the May Journal, so please read on with attentive minds and bodies.

1. MAILINGS: for the intermittent Journal supplement that is mailed between this Journal and January, I am requesting any photos from Berkeley Festival '84 that you can send. Please help those who couldn't join us be a part of our experience. Also send in dance programs, interesting experiences, and choreography. Deadline is November 10.

2. LOGO: The SDG logo hunt has been revived. I think we're targeting for a major decision. Any appropriate graphics, gesture drawings, calligraphic combos that you can think of to add to our thick folder would be really wonderful.

3. CHAPTERS: Your votes were tallied from the mailed ballots at the annual meeting. Chapter charters now read to mean:

- a. Membership in SDG means automatic membership in your area chapter.
- b. Chapters only need 15 people to form, inclusive of three people who will take on chapter president, chapter rep., and treasurer.
- c. Rebates of \$6 per chapter member are paid each year in October. (Minimum of \$90). Money earned from Chapter workshops or projects is all for chapter use.
- d. Chapters encourage unity in spiritual fellowship and dance. Gather together and form one!

4. FESTIVAL '85: will be in Lancaster, Pa. in the heart of Amish country and lush blue mountains. Lancaster is accessible via air to Harrisburg (closest), Baltimore, and Philadelphia. Make ressessies now if possible. More information and Helen's address are in the centerfold.

5. BOARD: We've had one wonderful Board Meeting and realized that we needed a day instead of 4 hours. Minutes, updates, and decisions will be included in the intermittent mailing in November.

Special thanks to everyone for your vote of confidence and for your blessings. The faces of Berkeley '84, the warm love for each other, the healthy interaction, and the beauty of God's world so evident there will be vivid memories of mine throughout the year.

...And for those of you at annual meeting:

If man be man, and woman be woman, he and she need to learn to celebrate again -- which is to laugh, and to dance, and to worship as well.

adapted from Marilu Milano

"And Man Danced"

Keep spreading the good moves -- Barrie

NEW IN 1984: THREE NEW PUBLICATIONS ON SACRED DANCE : one by MARGARET TAYLOR, one on Shakers and one by Carolyn Deitering: new 1984

Margaret Taylor's

NEW BOOK IN 1984 NEW DANCES/NEW HYMNS
HYMNS IN ACTION FOR EVERYONE: in 90 pages with new dances & new hymns!!
PEOPLE 9 TO 90 DANCING TOGETHER \$ 7.95

A new book by Margaret Taylor is the publishing event of the 1984 Sacred Dance season. Here are many new dances, some to traditional hymns and many to hymns that are contemporary. Here are dances to involve all ages together for dance is able to enable intergenerational worship. These are dances to involve the congregation; and such dances also make congregational members sense how dance solos are meaningful. As the congregation finds its own movement meaningful, it is better able to appreciate the movement by others. Margaret Taylor leads us in many new ways. (And the traditional and new hymns are included with music & words.) So many new ideas! Margaret Taylor grows younger with the years!

ALSO SEE PAGES 59 and 60 FOR EXCITING PUBLICATIONS!!

TABLE OF CONTENTS

SECTION I: WHO, WHY, WHAT AND HOW, WHEN AND WHERE	7
A. Who	7
B. Why	8
C. What and How	9
D. When and Where	11
E. Come as a Child	12
SECTION II: STANDING AND SITTING	13
A. Shalom	13
B. We are the Church	14
C. God of Grace and God of Glory	17
D. Take Off Your Shoes	21
E. Humor Rhythm	23
SECTION III: WALKING AND PROCESSING	25
A. Praise the Lord and Jesus Christ is Risen Today	25
and A Christian Should be An Alleluia	25
B. Rejoice, Ye Pure in Heart	29
C. We Three Kings of Orient Are	32
D. All Glory, Laud and Honor	35
E. Jesus Walked This Lonesome Valley	37
SECTION IV: CIRCLING	41
A. Shalom	42
B. We are the Church	43
C. Love Song	46
D. Twelve Days of Christmas	49
E. Ezekiel	52
F. In Christ There is No East or West	54
SECTION V: MOVING IN CLUSTERS	57
A. No One is an Island	57
B. Amen	60
C. Were You There?	62
D. Kum Ba Yah	65
E. The Banquet	68
SECTION VI: RESPONDING TO CREATIVE GROUPS	71
A. Angels We have Heard on High	71
B. The Lord's Prayer	75
C. Turn, Turn, Turn	77
D. The Dancing Heart	79
E. Dance	82
APPENDIX I: INDEX TO MUSIC AND SEASONS	85
APPENDIX II: RESOURCES FOR MORE GUIDANCE AND BACKGROUND	87
APPENDIX III: BOOKS BY MARGARET TAYLOR	88
APPENDIX IV: THE HARMONY OF THE BODY	89

"BIT" REVIEWS

From Marylhurst College, Marylhurst, Oregon:

Liturgical Arts Resource Center Presents: Liturgical Arts Works: Bryan Paatz, Fiber Artist and Designer, February 3-22, 1985

Mary Lewis, Fine Artist and Sculptor, February 24-March 16, 1985

Anton Perussi, Fine Artist and Designer, March 30-April 30, 1985 all at Shoen Library.

*

From SUNRISE SPRINGS, Santa Fe, New Mexico:

We are pleased to announce our summer -fall program of workshops and special events designed to stretch minds and bodies, to nourish the spirit, to enrich, enliven and instruct. The beauty and uniqueness of Sunrise Springs provides an intimate, small-group context for working with some of the nation's leading teachers: October 19-21: A Search for Living Myths and Rituals Through Dance; October 25: An Introduction to Continuum Dance Meditation; October 26-28 Waves and Whispers; October 29-30 Advanced Work in Continuum; November 3-4 Inside the Crystal; November 10-11: Liberation at the Moment of Death with Ven: Lama Sogyal Rinpoche; November 17-18: The Shamanic Journey, Power, and Healing with Anna Halprin, Martha Jo Trolin, Emilie Conrad Da'oud, Margaret Holland, Sogyal Rinpoche, and Michael Harner.

*

From Loyola Marymount, Orange Campus, California: The Sacred Dance Group from Dorset, England and Australia came to the United States to join some of their members from Boulder, Colo-

rado for a North American Tour. The original group was formed in 1969 in Boulder, Colorado and the English one in 1975. At present they have members called by God to do Sacred Dance Ministry from the United States, Canada, Australia and England and the group has toured extensively in all of these areas. The group ministers through weekend workshop or longer in depth studies and worship services in Catholic, Episcopal and Protestant denominations. Loyola Marymount University had them come to the Orange Campus for two presentations. Presentation I, a one day workshop on September 22, the group explored with the participants what it is to present their bodies as a living sacrifice to God (Rom. 12:1). They believe movement helps to integrate us as a whole person: body, soul and spirit. The Sacred Dance Group explored the use of movement in worship, teaching, healing, evangelism and prophecy. Presentation II was an evening performance entitled "Let Them Praise His Name With Dancing: (Ps. 149:3) on September 23.

*

From Sacred Dance Newsletter of Illinois - Spring, 1984, Janet Skidmore, Ed.:

Comments on Instructions for Dance in Scripture by John Hudson

One of the very freeing ways to understand the Bible is to see it as a text with directions for production. At times it is to be sung; at times it is to be dramatized; at other times it is to be read; at still other times it is to be danced.

The history of the use of Scripture assumes various modes of presentation including the use of the entire body. When a Psalm says, "All you people clap your hands," it definitely indicates the gesture of clapping. Not to clap would be to fail to carry out the instructions for presentation. Again, when a Psalm says, "Praise God with timbrel and dance," the text clearly indi-

ates dancing to the rhythm of a tambourine. Not to dance would be to miss the interpretation called for by the Scripture.

The Jewish and Christian communities have most always understood the celebration of God to be inclusive of the total embodiment of what it is to be human. The feet, the hands, the arms, the head, the entire body are assumed to be active and alive in expressing a full God-humanity relatedness. Sometimes people point out the verse that reads "Be Still and know that I am God" as a reason for negating movement. This, however, needs to be seen as still another direction about the texts of Scripture. As any dancer knows, there are times in a piece when the body is still; in fact, the relation between stillness and motion is key to dance as well as the total life before God.

It has been my concern in this brief comment to encourage a checking out of the Bible for its complete interpretive dimensions. My own Bible is full of exclamation marks on how the performing arts can bring particular texts alive. I trust that each of us might share further explorations through the Newsletter and at workshops.

*

From Millie Slier, 1864½ E. 16th Pl, Tulsa, Ok. 74104: A workshop on sacred dance was held in Oklahoma City in the spring - a first in the state - sponsored by Westminster Presbyterian Church and led by SDG member Joella Chew with a host of fine leaders. It was enthusiastically attended by about 50 people.

*

From LEAPING, Newsletter of Christian Dance Fellowship of Australia, No. 21, 120 Chalmers Street, Surry Hills, NSW 2010, Australia:

WHAT DANCE IS APPROPRIATE FOR CHURCH

by Jane Renz, USA

"Sooner or later, at every meeting I have attended on the use of dance in churches and church services, the question has been raised as to how much actual dance is appropriate in church. My explanation has been -

"Any dance step, motion, pattern, is appropriate as long as it is motivated by a religious feeling and is technically well expressed. Whereas Erika Thimey can perhaps do a series of leaps in a church worship service and keep the congregation in a reverent and prayerful mood, if I, or any of my choir, attempted even one leap, it might become a performance instead of an act of worship, because the emphasis for us would be on the execution of the step, and therefore the religious feeling of the congregation would be broken. Whereas trained dancers' bodies can run and turn in church without breaking the religious bonds, untrained laymen running and gyrating may become a ludicrous spectacle of poorly choreographed showmanship.

"The same holds true of costuming for church dance. Trained dancers can perhaps use less covering of the body than can untrained. The same gesture done by the bare arm of a trained dancer may become grotesque without some softening covering on the untrained arm. Also, age of the choir has some bearing on the type of robe or costume for the dance and also for the dance itself. Whereas tiny children filmily clothed as cherubs in a Christmas pageant add to atmosphere, the same costume on an adult body would become ridiculous. By the same token, mature men and women can impart much deeper emotional significance to dance than can youngsters.

"It takes practice to get up and down off the floor. A clumsy kneel is worse than no kneeling at all. Also youngsters, especially teenage girls, are very inclined to automatically adjust

their skirts after sitting on the floor. This is disastrous to a reverent mood. So if you are using a change of what a dancer calls levels, be sure that you practice enough in long gowns so the choir becomes perfectly accustomed to the robes and can get on and off the floor, and up and down stairs without thinking of their costumes.

"The place in the service has some bearing on the type of dance motion that seems appropriate. A step or pattern that might be perfectly acceptable in a reading or dance sermon on, let us say integration, would become offensive and in poor taste in the Doxology or Benediction. Just as the minister prepares his order of Service, so the dance mood must conform to its place in the service - for instance -

Order of Service: Invocation

Mood: Rejoicing

Suggested Movements: Light upward

Order of Service: Prayer

Mood: Humility/confession

Suggested Movements: Low, slow, reverent

Order of Service: Reading

Mood: Enlightenment

Suggested Movements: To fit text or scripture

Order of Service: Prayer

Mood: Devotion/dedication

Suggested Movements: Classic, architectural, dignified

The stronger, freer movements of modern dance seem to lend themselves to this type of dance more readily than the classical ballet. This is not to say that all ballet must be stripped from church dance, but that it must have religious motivation. Beware of a meaningless balletic prettiness accompanied by church music being called religious dance.

"As soon as the dance takes precedence over the message, it becomes performance rather than wor-

ship. If the instrument gets between the text and the people, the meaning is lost.

"It might be of interest at this time to say something about the theatre adage, 'Always understate'. The days of histrionics and slapstick in theatre have given way to underacting and underplaying. So should it be in church dance. You don't need to race about beating breast and tearing hair to put across your emotional feelings to the congregation. The simpler the gesture the more clearly it is understood. If there is a simpler way to express joy than leaping about, let's use it. However, if you the director or the members of the choir feel that there is a gesture that exactly expresses what you are trying to say, don't hesitate to use it in church. If it is integrated in the dance and the choir is sincere in its presentation, it will not be offensive in the sanctuary."

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In this issue....

From the President		1
New Books		3, 59, 60
"Bit" Reviews		4
Guest Column		10
Endowments		15
Films		15
Deadlines for <u>Journal</u>		15
New Officers, Directors		16
PSR, Summer '85		18
JOURNAL (Handicapped, Joy, Performance)		20
SDG Festival '85, Lancaster, PA	Centerfold	
Letters to the Editor		35
Special from Doug Adams		36
Editor's Calling and Notice		37
Reviews, Previews and Report of the		
1984 "Stretching Sacred Dance"		38



 * * * * *
 * GUEST COLUMN *
 * * * * *

(Ed. Note: The following two articles seemed most pertinent to be guest articles.)

ART VERSUS ART FOR ART'S SAKE (and HONEST) by
 Geoffrey Hill from LEAPING, Newsletter of Christian
 Dance Fellowship of Australia, No. 22

Like the pendulum of much Christian thought, the pendulum of Christian art philosophy swings between extremes. One question that often finds its answer at opposite ends of the continuum in Christian aesthetics is that of the "art for art's sake vs. message art" controversy.

On one extreme, we find strong Biblically based Christians advocating the concept that art is of little or no value unless used in an evangelistic context. At the other extreme are also strong Biblically based Christians crying out against message art within the church, tenaciously holding to the belief that it is wrong to use art for any utilitarian purpose.

The Christian must seek a solution within Scripture. However, like many other points of philosophical or theological debate that are dragged over the Christian battlefield of argumentation, one might find justification for both extremes within the pages of the Bible.

Regarding our current art controversy, one could deduce through the Biblical admonitions of "redeeming the time," and through the gist of the Great Commission, that unless art is overly proclaiming the gospel, it has little (if any) worth. On the other hand, when one reads of the art that God commissioned in the making of the tabernacle and the temple of the Old Testament, one could

easily conclude that God likes art merely for beauty.

There may be a healthy check and balance system here. An astute observer of church history would testify that the pendulum swing has, at times, graciously saved the church from strangling extremes of formalism, emotionalism, or intellectualism. It would seem, then, that it is not necessarily unhealthy to have the swing, but it would be unhealthy to freeze our thoughts at one end of the swing.

Surely if God created the beauty of nature to be appreciated in its own right as a silent witness to its creator, he wouldn't condemn one of his children for following that example, as when an artist paints a beautiful landscape with no overt gospel message. Likewise, if the death and resurrection of the Creator's Son has inspired and compelled one to proclaim the message of salvation boldly through artistic expression, God must be pleased with this unique and creative form of evangelism as well (at whatever level of ability).

There is room for both types of art in God's vast kingdom. In Psalm 150 the musical artists of various instruments were encouraged to use their art to proclaim the praise of their God. On the other hand, one can see God's ordination of art to proclaim the sublime nature of physical love as found in the Song of Solomon. In order to find validity in creativity, whether one is using art to proclaim God's glory or to affirm the depth of human love, the Christian artist need only stay true to her or his commitment to Christ, and honest in a commitment to artistic integrity.

One way or the other, whether through overt proclamation or covert affirmation serious Christian artists will glorify their Lord. Artistic utilitarian proclamation or living one's testimony by standing behind honest and good-

quality non-message art are both credible. The main criterion of artistic validity is honesty. The integrity of the artist should be at the forefront.

High calibre fine artists, by being dishonest, could widen the credibility gap between themselves and their audience when they compromise their particular medium or style for the sake of offering a message. Of course for the artist who does feel spiritually inspired and compelled to ratify the truths of God publicly through art, it would be dishonest not to create works with a message.

I often find myself being more inspired by some secular rock'n'rollers than by many Christian musicians because of the difference in their integrity. When I hear Bruce Springsteen crying out in despair through his lyrics, I am moved with a realization of the hard reality of life without Christ. I'm inspired to take positive Biblical steps to help alleviate some of that hardness in the world around me. Sugar-coated ineffective lyrics from contemporary Christian musicians, in songs that sound as if they were stolen from a junior-high church ice cream social of the 1940s, leave little room for the type of credibility Springsteen represents. He inspires me; the Christians turn me off. The difference is in the integrity of the performers.

Whether one does better at creating overtly communicative Christian art or good non-message art, the Christian will nonetheless be communicating. Integrity within the communicator points to the integrity of our supreme Creator, Jesus.

LETTER TO A PROFESSIONAL DANCER from LEAPING
 Newsletter of Christian Dance Fellowship of
 Australia, No. 22.

What has the Lord been teaching our brothers and sisters around the world about the place He wants Christian dance to have in their lives?

This is a letter written to a professional dancer, in response to such questions. It was written by Steve Ellis of the Love Inn in New York State, USA. Steve has been involved in dance at this church for three years. "This is by no means an exhaustive dissertation because there is much more that the Lord has yet to reveal in His over-all vision for dance, and we here have just caught a glimpse."

He continues....."Dance has been thought of by most traditional mainline churches as sinful, but Scripture bears it out as an expression that God has and still does use. Dance is used by His people to express victory in battle, in the form of praise and worship; or just as praise and worship that comes from He who is and the work He does in people's lives. The children of Israel, for example, danced before the Lord in thanksgiving to God for His delivering them from Egypt through the Red Sea. David danced before the Lord in praise and worship. The Scriptures even command us to dance to the Lord, in Psalms 149 and 150.

"One of the most basic priorities in dancing unto the Lord is that you do it during your quiet time with Him. This is because all the first fruits belong to the Lord, and it is important to learn to express this particular talent to Jesus when you are alone with Him, just as much as when you sing and pray to Him in worship and praise. Exercising this during your quiet time will also help you to become sensitive to the Holy Spirit's leading as to what He would like you to express.

"Dance is a creative talent, and like all other God-given talents, it needs to go to the Cross. That means it must die. You must die to all the desires and motives you have for dancing, because it is only after you have laid it at Jesus' feet that it can come forth in the purity, life and power that the Lord ordained for it. You need to die to any preconceptions or hangups you may have regarding dance being used as a means of ministry to the Body of Christ.

"Above all that I've said you need to realize in your inner most being that: (1) You are, first of all, a man of God. Dance doesn't take precedence over Jesus and what He has for you, and your own ministry to Him. (2) If you're married, your first ministry is to your wife as a husband, and as a father if there are children. (3) You need to be committed to your fellowship or church and your brothers and sisters in Christ. (4) Lastly comes your ministry or witness at your job or school.

"All of these must fall into their proper place in your life before the Lord can bring forth your talent in His way and in His time, in its proper perspective. For example, there are many musicians in the Body of Christ who put their talent above their walk in the Lord, and as a result, get spiritually burned out.

"One of the best safety valve factors we've found here regarding this kind of ministry, is that we are all in a relationship with one another, which knits us together as a unit. We know (or are getting to know) each other better as we grow together so that our personal needs are being met, both spiritual and physical. Hence, we are able to minister to each other with openness and honesty through the love Jesus sheds in each of our hearts. We are all part of a 'body', with each one growing into his or her proper place as an individual. The road is not always easy, but to quote the last line from a poem by C.S. Lewis: 'the pains you

give me are more precious than all other gains.'"

ENDOWMENTS *** ENDOWMENTS *** ENDOWMENTS

ATTENTION SDG MEMBERS: Do write Doug Adams, 1798 Scenic Avenue, Berkeley, Ca., 9470 OR The Connie Fisher Endowment for Sacred Dance, The Iliff School of Theology, 2201 South University Blvd., Denver, Colorado 80210 to contribute to their respective endowments.

ENDOWMENTS *** ENDOWMENTS *** ENDOWMENTS

FFFFFFFFFFFFFFFF FILMS FFFFFFFFFFFFFFFFFFFFFFFF

The film of THE TRAITOR(16mm, 19 min., b/w) can be rented for \$22 or purchased for \$285, from the Dance Film Archive, University of Rochester, Rochester, New York 14627.

This film is José Limon's choreography of Judas and Christ and the music is by Gunther Schuller (Symphony for Brass and Percussion.).

FFFFFFFFFFFFFFFF FILMS FFFFFFFFFFFFFFFFFFFFFFFF

DEADLINES FOR JOURNAL

Fall Issue:	August 15
Winter Issue:	December 15
Spring Issue:	March 15

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NEXT YEAR AT PACIFIC SCHOOL OF RELIGION IN BERKELEY CALIFORNIA:

PERCEPTIONS OF THE SPIRIT IN VISUAL ART, July 29-August 2, 1985 (Visual Arts in Worship, Education, and Spirituality)

DANCE & RELIGION, August 5-9, 1985

MIME, DRAMA, CLOWNING, STORYTELLING FOR WORSHIP & EDUCATION, August 12-16, 1985

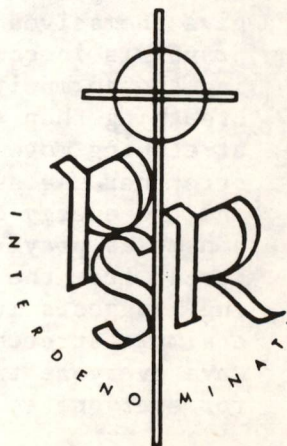
Leaders for the 1985 dance week (August 5-9, 1985) at P.S.R. will include THE BODY & SOUL DANCE COMPANY (Judith Rock, Cindy Winton-Henry, and Phil Porter), Gwendolyn Watson, Margalit Oved, Carla DeSola, Carolyn Deitering, Lu Bellamak, Diane Pruett, Doug Adams, Sandy Park, Barbara Lyon, Ted Estess, Sybil Estess, Martha Ann Kirk, Clif Trolin, Diane Apostolos-Cappadona, and others. Some of these faculty you know from this summer; but here is information on some of the additional faculty for next summer at PSR. Margalit Oved is internationally acclaimed for her dance "MOTHERS OF ISRAEL" among many fine works. Her choreographies embody deep perceptions on biblical faith and dance. Diane Pruett is head of the Dance Department at the University of Miami in Florida, a major leader in the National Dance Association, and expert on Isadora Duncan and her dances. Diane Apostolos-Cappadona is an expert on the works of Nuguchi (who designed the sets for many Martha Graham dances); and Diane has toured with the Graham Company to Europe. Ted Estess is an expert on relating literature and other arts with major books on Elie Weisel and Beckett with particular attention to how the inter-relations of the arts enhance personality development. Sybil Estess is an expert in twentieth century poetry as a source for developing spirituality in other arts.

Consider coming to the PSR dance week and also the visual arts week before or the drama/mime/clowning/storytelling week after. Among the faculty for the

visual art week (PERCEPTIONS OF THE SPIRIT IN VISUAL ART, Visual Arts for Worship and Education and Spirituality, July 29-August 2, 1985 will be Jane Dillenger and John Dillenger, the most acclaimed leaders in the field of "Visual Art and Religion in America" (authors and curators of major works such as Perceptions of the Spirit in Twentieth Century American Art, The Hand and The Spirit: Visual Art and Religion, 1700-1900, Secular Art With Sacred Themes, Christianity and Visual Arts In America, and Style and Content in Christian Art. Other leaders of that week will be Kay Irwin, Susan Edenborough and Dorothy Brooks of the "Visual Word Group" and others you already know (Doug Adams, Lu Bellamak, Martha Ann Kirk) and others previously described under the dance week for 1985 (Diane Apostolos-Cappadona, editor of Art, Creativity and the Sacred; Ted and Sybil Estess; and others).

For the DRAMA/MIME/CLOWNING/STORYTELLING WEEK (August 12-16) we expect to have Michael Moynahan, Tom Woodward, Margie Brown, Doug Adams, Norm Fedder, Martha Ann Kirk, Ted and Sybil Estess, Berkeley Liturgical Drama Guild, Clif Trolin, and more.

THANK YOU P.S.R. FOR THE
WONDERS OF THE 1985
"STRETCHING SACRED DANCE"



SACRED DANCE GUILD

JOURNAL

(Ed. Note: So many of the SDG Member- Readers have so much rich material to share that though this edition will not be theme oriented, the following are important contributions.)

DANCING PRAYER WITH THE PHYSICALLY AND EMOTIONALLY HANDICAPPED
by Barbara Lyon (California)

Dancing a prayer is possible for everyone. The heart beats. The breath breathes. Images form. Why dancing prayer? It is my conviction that God needs all of us to bring all of ourselves. Human research concludes that sensory deprivation equals mental deterioration. The kinesthetic sense needs to be stimulated for the mind, body and spirit's health.

Starting with this in mind I prayerfully let go of judgment and expectations. If my prayer is successful there is no pressure, at least from me. I invite and encourage the participants to give themselves permission and begin. Dancing prayer is in community. A suggestion for building the community is to lead everyone into simple breathing then stretching movements. As the stretching movements develop (recommend each stretch use as much imagination as possible) and the energy begins to flow, give the movements a name as prayer. Look for a theme to show itself from the movements. If the word "stretching" suggests itself and feels comfortable, pick a simple stretch that someone in the group moved. Have everyone try it. Pick another and another for everyone to try together. Can it go further?

If so, have partners take a movement already practiced and add one of their own. A next step could be to have groups of threes work with already familiar movements and add one of their own. This may be a good place to stop. Ask participants to share any words that may have come to them as they prayed. (only if this feels comfortable) A corporate dance prayer can be developed out of any level of the above. If the group is limited to individual stretching movements offer the image of each individual prayer stretching its prayer in community to God. If the group has developed movements to share in threes, the whole group might want to pray their favorite trio in unison or divide in half and pray two favorites either simultaneously or with one following the other. As a help in building the community prayer, I might consider using words that were shared or music if it is available. Take the group as far as their abilities will allow. Try not to underestimate these abilities.

Giving as well as receiving is especially important for handicapped people. Whenever possible, plan to have the created prayer shared with the whole church community. Refreshment, healing, a greater sense of community and delight have all been unexpected rewards.

THE JOY OF MOVEMENT ...A GIFT TO BE SHARED
by JoAnne Orr

Madeleine L'Engle in her book WALKING ON WATER, REFLECTIONS ON FAITH & ART writes about Christian art. "The journey to the coming of the kingdom. That's probably the chief difference between the Christian and the secular artist -- the purpose of the work, be it story or music or painting is to further the coming of the kingdom, to make us aware of our status as children of God, and to

turn our feet toward home."

For whatever reasons, Ms. L'Engle omits dance as an art form. In spite of this omission, her statement applies to dance. "To further the coming of the kingdom" I firmly believe that the joy of moving through space is the right of everyone. Those of us who have experienced this joy are commanded to share this joy with others. "Contribute to the needs of God's people..." (Rom. 12:13a.) "With the joyful be joyful, and mourn with the mourners. Care as much about each other as about yourselves." (Rom. 12:15-16a.) And by sharing, celebrate our uniqueness and our commonalty as children of our Creator.

Movement is a natural part of our lives. Dance is the "formal" extension of that natural movement. It is fitting that the faith community provide and offer the opportunity to participate in the "dance" through a variety of experiences ranging from passive to active participation.

How do we provide and offer a variety of dance experiences? What types of dance experiences do we offer? Worship? Congregational? Church School? Fellowships? Do we need trained dancers to assist us? Do we educate or do we jump in with both feet? Do we use religious or secular music? Do we use music at all? Ideas, dances -- where do we get help? WHERE DO WE BEGIN? The questions flow one after the other never seeming to end. The answers are numerous and varied according to each "expert".

With the joy of dance as my only credential I entered the world of dance in the faith community filled with the desire to share that joy and moved by the Holy Spirit to act. The answers to the myriad of questions posed above have come through eleven years of trial and error, support and love of the faith community and my

family, but most importantly that intangible we call the Holy Spirit. When allowed to move, without conscious, deliberate thought the Spirit has provided the answers. This is not to say that one abandons conscious thought entirely -- that is folly. It is only to say as followers of Christ we need to move over from time to time and let the Spirit guide us.

We begin by believing in and enjoying the gift of moving through space for no other reason than that we are exhilarated, calmed, freed and yes even frustrated by and through this moving -- this dancing. Then we raise our antenna and tune in to the many possibilities the faith community presents in which to share this gift.

The opportunity, for me, came in the guise of a two week summer music program in my church. The purpose of the program was to prepare for the presentation of a children's cantata in which there were places dance would be appropriate. "Would you teach a class in dance or creative movement?", they asked. "Why not, I have never done it before.", I replied. No hesitation, no thought of what the class would be like. I had moved out of the way -- the Spirit had spoken for me.

The summer class continued into fall, winter and spring and for the next four years. The thrust of these classes was in creative movement. The use of creative movement in assisting children to feel confident; to appreciate the instrument called the human body -- the gift of our Creator. The classes were non-threatening, non-competitive and non-judgmental. Each individual in God's creation has a unique way of moving. As facilitators it is our responsibility to allow them the freedom of that movement; to assist them in gaining confidence in that movement; to bring together and refine that movement into a structured dance. In the beginning, whether working with adults

or children, the goal is not the structured dance. The goal is the joy of moving through space.

There are several ways to help individuals realize their innate ability to move. Music is an invaluable tool. The primary pre-requisite is that the music moves the individual off dead center. This can be accomplished with secular or religious music. The music must evoke strong imagery for the beginning student. It must be appropriate for the response you are seeking from the student. If you were working on very precise movement, you would not choose "Morning Has Broken" which has a flowing quality. The use of hand drum by the facilitator or the use of rhythm instruments by the class is excellent. As the class progresses, movement can be done without the aid of musical accompaniment.

Teaching some of the basic dance techniques with special attention to posture and carriage aids immeasurably in building confidence. Once again this is a tool to realize the experience of movement. The goal is not a trained dancer. At some point in time a creative movement class may wish to share with the faith community their accomplishments either in corporate worship or a gathering of the community in its various modes.

The creative movement class, for me, was the launching pad for the next eleven years. The next stage was to use movement and dance in worship and Christian education. The possibilities and challenges were exciting. First, let us turn our attention to the use of movement in Christian education. Christian education pervades every part of the church from the pulpit to committee meetings. The creative movement classes were, in a sense, Christian education. Let us concentrate on the areas of church school, women's organizations and intergenerational gatherings.

The church school is an ideal setting for movement/dance. Before introducing movement/dance you must gain the confidence of the teachers. This can be done by removing their fears and prejudices about dance through teacher training workshops. In the workshops the teachers participate in movement which has been designed from the curriculum they will be teaching. Specific movement can be given the teachers which they then may pass along to the class. This works well with many teachers because it removes the fear of having to create the movement/dance themselves.

Participation in and the support of teacher workshops is the key. For those who do not have the luxury of teacher workshops much of today's curriculum includes suggestions for movement. As we all know, the books by Margaret Taylor Doane should be in every church library or available to every church school teacher. It is not necessary to be a trained dancer to use movement/dance in the church school. A strong desire to teach about our faith by creative means is sufficient. Let me add that through the years I have taken dance classes. They have made me a more accomplished and polished dancer. But in the faith community the desire to share the faith is paramount -- then we train.

Just a word about specific areas in the church school where movement and dance is effective. Young children are full of the "bubbliess". Somehow when they come to church we want to suppress those "bubbliess" that are gurgling inside them just waiting to burst forth. Help them release the "bubbliess" by circle games, jumping, hopping, being an animal on the ark, etc.

Movement can make a Bible story come to life. Encourage the children to create their own movement/dance to the story being studied. Provide opportunity for those fertile imaginations to

take root and blossom. Paying particular attention to the emotions being felt and the physical characteristics of the people portrayed will help the children in their efforts. The Psalms are filled with imagery, action and feelings -- they indeed are songs. Let the children sing them with the one instrument they all possess.

Children are movers -- let us not tie them down in the one place they should be free to move. God does not sit with his hands folded.

We will consider women's organizations and inter-generational gatherings as one. These groups present wonderful opportunities for dance and for the education of the faith community on the use of dance in worship.

Through the years I have given programs for our Women's Guild on dance in the Christian community. Each time giving a brief history of dance in the church, performing a dance and always involving the group in simple movement. For some, their attitude toward dance in the church, especially in worship, may not have changed. Yet, now they understand why they were anti-dance. There have been many that participated in these programs who did change their attitude. One of the responsibilities we have as dancers in the faith community is education. People often dislike things about which they know nothing.

When the faith community comes together in activities other than corporate worship, we come together as a family working and playing together; enjoying the fellowship of one another. These times are made for dancing. Advent workshops, in our church, have been a time for dancing.

At the 1981 Sacred Dance Guild Festival Doug Adams advised us not to forget the untapped re-

sources of the people in the pews. That was a wise piece of advice which I put into practice. I shared my experience at Berkeley in our church newsletter which precipitated conversations with individual members on the merits of dance in the church. One gentleman completely opposed to dance in worship revealed that he loved to square dance and indeed was a square dance caller.

The result of this conversation was square dancing to Christmas carols (another Doug Adams suggestion) at our next Advent workshop. It was wonderful to see three year olds doing the star pattern with the seventy year olds. The stodgy and staid going the wrong way on grand right and left loving every minute of it. Dancing to Christmas carols is now the traditional opening for our Advent workshops.

Dance in worship is the most controversial use of dance in the faith community. We must ever be aware that our enthusiasm for including dance in worship is not high on the priority list of some communities' faith. We need to remember we are servants. Serving the faith community may mean little or no dance in the corporate worship service. I offer this admonition as encouragement to those who have been frustrated in their attempts to include dance in the corporate worship service.

Many congregations will accept limited symbolic movement in worship. Rejoice! Use these precious times with thanksgiving and praise! Because each time you will touch someone that previously had been immune to the power of dance in the context worship.

Over the years I have developed some guidelines that have helped me immeasurably with incorporating dance as an integral part of the service of worship. First and foremost all participants in the worship must plan the service

together. A worship service is not bits and pieces placed helter skelter for their individual effect. A worship service has prescribed components that work together to bring the Gospel to the faith community. From the Call to Worship to the Benediction all elements of the service should lead to and affirm the Word.

Whenever possible use the live voices of the choir, soloists, musicians, organ, liturgists and congregation as accompaniment for the movement or dance. Including the faith community in this manner provides the opportunity for them to be an active support system for dance in worship. There is also a stronger sense of the Spirit moving through the worship service when the community provides accompaniment as opposed to recorded sound.

The use of simple well-rehearsed movement in a dance can be more meaningful than complex movement. This is especially important when working with non-dancers. Simple movement they can perform will give them the confidence needed to move in public worship.

If we remember nothing else, we must remember this; to dance, to move in a service of worship is always an act of worship in itself. "The important thing is to recognize that our gift, no matter what the size, is indeed something given us, for which we can take no credit, but which we may humbly serve, and, in serving, learn more wholeness, be offered wondrous newness."

When we dance in worship we dance in thanksgiving for the gift that enables us to dance for others, to dance with others and to lead others in dance, in order "To further the coming of the kingdom."

(continued on page 33)



Claudia Hoff 1977

SACRED DANCE GUILD FESTIVAL '85

LANCASTER, PA.
JUNE 17-21

Passages Through Sacred Dance

Rhythms

Cycles

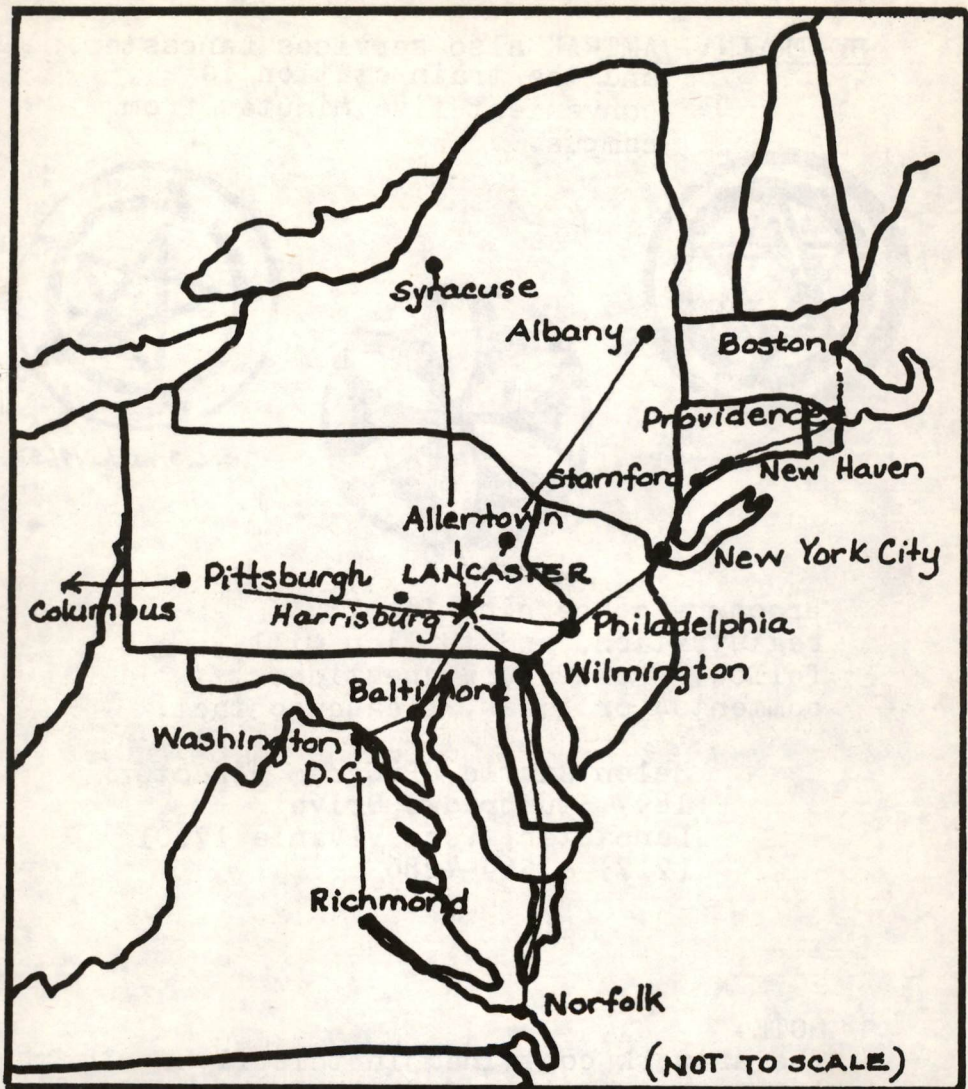


Landis collection

In this, our 26th anniversary year, come celebrate sacred dance at Franklin and Marshall College in historic Lancaster, Pennsylvania. Please mark the week of June 17-21 on your calendars now!

Lancaster, a city of early 18th century origins, and the surrounding county of rolling farmland are the heart of what some call Pennsylvania Dutch Country. For "The Plain People", the Amish and Mennonites, who first came to Penn's colony seeking the religious tolerance it offered, life has changed very little.

One highlight of the week-long festival will be the opportunity to tour this area.

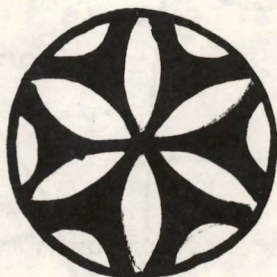


Lancaster, Pennsylvania is centrally located within driving distance of major metropolitan areas of the northeast and mid-Atlantic seaboard.

BY CAR: From all cities, indicated on the map above, Lancaster can be reached in nine hours or less.

BY AIR: For those who wish to fly, Harrisburg is the closest airport. Shuttle transportation will be provided from the airport to the Franklin and Marshall campus.

BY TRAIN: AMTRAK also services Lancaster, and the train station is a convenient five minutes from campus.



E. L. Smith 1965

Brochure concerning faculty, registration, and tuition will follow. For future questions, comments, or ideas, please contact:

Helen Castle, Program Director
1897 Sturbridge Drive
Lancaster, Pennsylvania 17601
(717) - 569-4286

NOTE:

The artwork contained in this flyer is representative of Pennsylvania German traditions.

Scherenschnitte, traditional paper-cutting, originated in seventeenth century Germany, and was brought to America by German and Swiss religious sects who settled in the Lancaster County area.

Hexograms and Pentograms, such as those above, are found on buildings and in quilt designs. They can be traced to ancient civilizations in Sumaria and Arabia.

A THOUGHT ABOUT PERFORMANCE

by Janet Skidmore, Illinois

"And they realized they were naked; so they sewed fig leaves together and made coverings for themselves. (Gen. 3:7)"

Reverend Samuel Lee of University Bible Fellowship in Chicago calls this the beginning of inferiority complexes. The immediate result of the disobedience of Adam and Eve was a feeling of shame about themselves. They hid from each other and from God. Their beautiful, trusting, open relationship with each other and with Him was broken.

I, too, have inherited the insecurity of my parents Adam and Eve. I am just beginning to discover this about myself through my dancing. Perhaps you also know the feeling: part of my personality knows that what God has created in me is good, and another part looks in the studio mirror and says "You look really foolish!" A student at the 1984 National Clown, Mime, Puppet and Dance Ministry Workshop expressed it better than I can: "An ego is a crushed, inadequate, insecure self put out there to get attention." In other words, I don't really believe in myself, so I perform in order to have other people tell me I'm good. This kind of attitude is no less sinful than a prideful one, for it makes me doubt that God created someone good in ME. Moreover, the kind of false pride that results as an attempt to make up for feelings of inadequacy is often the most damaging kind of pride. Cain had this kind of pride (Gen. 4:1-16). It kept him from listening to God's words about what was REALLY going on INSIDE. Instead of fixing what was happening inside, Cain murdered his brother, the most painful reminder of his inadequate inner self.

What pain and suffering this aspect of the fall has meant for the human race! Dancing has been my means of discovering my inner self, but healing comes only through repentance and prayer. I am working on thinking more positively about myself and my work, but only God brings about the profound healing needed to counteract years of thinking about myself in a broken way.

It is wonderful to have a God who cares not only about what I do for him, but what kind of a person I become. I believe this realization will make much difference in the years to come in my performing, choreography, teaching, and my life. My friend the CMP/D student says that the most satisfying performance is an honest and committed one, "When one so involves self that a merger takes place between personality and performance." In other words, I'm satisfied with myself, so I am willing to present MYSELF in performance, a whole person.

(c) 1984

PRAYER FOR INNER PEACE

Slow me down, Lord. Ease the pounding of my heart by the quieting of my mind. Steady my hurried pace with a vision of the eternal reach of time. Give me, amid the confusion of the day, the calmness of the everlasting hills. Break the tensions of my nerves and muscles with the soothing music of the singing streams that live in memory.

Help me to know the magical, restoring power of sleep. Teach me the art of taking minute vacations--of slowing down to look at a flower, to chat with a friend, to pat a dog, to read a few lines from a good book.

Slow me down, Lord.

L E T T E R S T O T H E E D I T O R

From Forrest W. Coggan, 2880 S. Locust 608-5
Denver, Colorado, 80222

Still pursuing the ferment of '56, '57, '58 - formative years of SDG, I received a great letter from Martha (Collins Snapp Odom) Yates, Cape Cod, Mass. The following is a summary:

Martha was at the center of a religious arts maelstrom in conservative Denver in the years immediately preceding 1956. She had long been active as a Methodist youth leader in the Midwest but was now touched by Harold Ehrensperger (author & professor) and Margaret Fisk (leader and author). The Methodist Student Movement in (Folk) Dance and Drama was budding. She studied with another Martha (Wilcox -Denver U.), associated with Martha "Pixie" (Hammond - Cong. church) and created her own Rocky Mountain vortex spilling into U. of Denver, Colorado Women's College, Iliff School of Theology, local Methodist Churches in Colorado conferences and local television.

She and her dancers next reached out nationally through the 1954 Workshop (Methodist and National Council of Churches) at Greenbay, Wisconsin. (Pat Jewitt was there, too.)

However - the specific years in question ('56, '57, '58) found her living and teaching in Lakeland, Florida (Florida Southern). Again, dance and drama, "Symbolic Movement," "Rhythmic Choirs," etc. flourished, and Dr. Ehrensperger and Margaret Fisk Taylor again brought support, this time to the conservative South.

There was talk of a New England Sacred Dance Guild, and in 1959, moving to Springfield, Mass., Martha joined the new Guild, bringing her in touch with Virginia Lucke, Toni' Intravaia, Mary Jane Wolbers, and Ruby Henderson through more workshops.

In retrospect she sees 4 "streams" merging:

1. Methodist Student Movement
2. National Council of Churches
3. Margaret Fisk as author and leader
4. Leadership of those mentioned above.

During these historically important years, her groups - men and women, students and young adults, interpreted Psalms, Spirituals, "Eili, Eili", an American Indian carol, Tagore Poems, and her favorite "Song of Easter", a collection of scripture and spirituals choreographed by "Pixie" Hammond.

(Martha Yates served as SDG President 1975 to 1977.)

P.S. This was particularly interesting to me, due to my own involvement in the '40s with drama and dance in the Methodist Church, encouraged by Bishop-to-be Dr. D. Stanley Coors.

(Ed. Note: The above adds to our Journal store of knowledge of the early days of the SDG. Thank you - Forrest.)

SPECIAL-----SPECIAL-----SPECIAL-----

From Doug Adams:

"At both Notre Dame and at Berkeley we had discussions on needed publications in Sacred Dance. Some of those ideas could be Journal themes and some could develop into publications for separate sharing. A couple of the thoughts coming from Notre Dame were:

- 1) a focus on financing "sacred dance groups" and "dance companies with concern for religion." (The issues involved range from what to suggest as honoraria, what to do to develop support systems, how present groups manage and negotiate, etc.) We could have several groups

such as Omega Company in New York, Body and Soul Company in Berkeley, and others describe how they make a go of it, side line products from T shirts and publications to how they arrange workshops, performances, ongoing classes, etc. Of course, most groups do not make it financially very well; and that too needs to be said so people do not get starry ideas.

2) a focus on giving credit to choreographers when one does their work (or work suggested by their work) in churches. Much as musicians indicate the composer of works they do, so some credit to choreographers is due. (And such notations in worship orders indicate the history of the field: i.e. there are bodies of work now in sacred dance on which people are drawing.)

EDITOR'S CALLING AND NOTICE:

From the above two ideas will come the next two JOURNALS. PLEASE send in your ideas, your notes your answers, your questions, ANYTHING that will be of interest or that will be sharing your experience.

REVIEWS, PREVIEWS AND REPORT OF THE 1984 SACRED
DANCE GUILD WORKSHOP FESTIVAL "STRETCHING SACRED
DANCE"

(Your Editor could not be present for this Festival and asked Rev. Jim DeManuele, C.P. for a report and the following is the exciting result:)

RAMBLINGS OF A NON-DANCER

The first thing I would like to comment on is the atmosphere that prevailed during the entire week. I arrived late Sunday afternoon and as I was wandering about came upon a group having a meal. As it turned out I became a part of the group, who happened to be the faculty for the week at Pacific School of Religion. The tone was gracious and hospitable, and the people were interested in me and what I had to offer.

My impression of the classes was that they were professional and well done. The history of dance that I took was superb, fantastic as was the African dance that I moved in and out of. The class of Carolyn Dietering on the fundamentals was excellent. And it was great that the classes offered different degrees of aptitude.

The worship time was extraordinary and the prayer forms were very fluid and flexible. Sometimes the entire worship was danced by the entire congregation which was very exciting. Since I felt I did not have much to offer as a dancer, I was pleased when I was asked to do some music.

Fellowship was outstanding: exciting people from different places, from different religious traditions and different ministerial capacities. It was a rich and enriching experience.

I think the greatest opportunity in a week like this is the chance to do a lot of talking with dancers who are involved in sacred dance in local parishes. Many who attended found themselves somewhat on the fringe "one step out of step". I think the function of the arts within the church today, of which dance is one, is a pathetic one; therefore we will be "out of step". But that is O.K. - the important thing is that the fifth wagon wheel to be with other fifth wagon wheels to talk, to share and that is pertinent to prayer. It was a wonderful week that way as well.

I met some wonderful people, fascinating people, intense people professionally, emotionally and interpersonally - people that I will be in touch with for a long, long time to come.

When I got back, I ran across a poem that I want to share: It is from T. S. Eliot's FOUR QUARTETS:

*"At the still point of the turning world. Neither flesh nor fleshless;
Neither from nor towards; at the still point,
there the dance is,
But neither arrest nor movement. And do not
call it fixity,
Where past and future are gathered. Neither movement from nor towards,
Neither ascent nor decline. Except for the point,
the still point,
There would be no dance, and there is only the
dance.*

I can only say, there we have been: but I cannot say where.

And I cannot say, how long, for that is to place it in time."

I would recommend the Festival to other people, even if they are not dancers or will do nothing with dance, it is a wonderful way to get in touch with your body and a wonderful way to get in touch with creativity, creativity of your own soul, and

to get in touch using the analogy of dance, getting in touch with the dance of the universe, "the rhythm of the universe" as you get in touch with the rhythm of your soul.

I found for myself a touching of a "still point", a finding of the dance (I don't mean in learning new steps or anything like that) - coming in touch with the rhythm of life and the rhythm of love. That's what the dance truly is, and that is what the prayer movement is all about. If you will, it becomes incarnational including substance, form, movement to the wholeness of love. Placing it within time is difficult to do. We've been to the "still point" or we've touched upon the still point and it is a truly beautiful, beautiful, thing to touch upon and to be grasped by it.

My experience that week was very, very positive. I met some wonderful people. The dance concerts were truly excellent and I was moved by the incredible talent that was present there, as well as the tremendous sharing.

(Ed. Note: Father Jim is a Passionist priest stationed at the Newman Center in Carbondale, Illinois.

Now, the entire program will be included for the benefit of history and also for those who could not be present.)

Doug Adams, Festival Director for the 1984 "Stretching Sacred Dance" prefaces:

Let me add a few words about the Opening Liturgy with Dance at Grace Cathedral. The liturgy opened with all the people processing around the Cathedral. (SDG members and those attending the festival were seated in the choir to have front row seating for the dances by St. Marks Company.) To be seated right up in the chancel area made

it even more forceful experience. The St. Mark's Dance Company under the direction of Mary Craig-hill danced a major work entitled "Enola Gay" (a title taken from the name of the airplane that dropped the A-Bomb on Hiroshima). The liturgy contrasted Jesus, the light of the world, with the deathly light of the bomb as this August 6 date was not only the feast of the Transfiguration but also the date of the bombing of Hiroshima. And the St. Mark's Dance Company also danced the Eucharistic Prayer. (Their dance led to a strong focus on the action of the communion itself. The active dance brought us all to attention and stillness so that the focus was on the action of the breaking of bread and pouring of the wine.) (A good dance group knows when not to dance: i.e. when to be still as the St. Mark's Company was still so that the action of the liturgy in breaking bread receives full attention.)

The Tuesday evening dance concert by the week's faculty featured Carla DeSola in a new dance on the Diary of Anne Frank, The Body and Soul Dance Company in two dances including one right out of Renaissance Paintings of Mary Greeting Elizabeth (both pregnant). Dances by Carolyn Deitering, Barbara Lyon, and the dance company from Community Church of Tiburon, California.

The closing Friday worship was powerfully led by Carla DeSola. We began with the tripudium with a hundred fifty persons moving in single file finally spiralling into a compact group in the front of the PSR Chapel. As we moved three steps forward we chanted words of life and called out words of death on the backstep. The whole worship was filled with dance (and has been video taped by the PSR Media center). The concluding dance was an African melody and lyric praising God to which we processed out of the Chapel.

SCHEDULE FOR "STRETCHING SACRED DANCE,"
AUGUST 6-10, 1984, AT PACIFIC SCHOOL OF RELIGION,
BERKELEY, CALIFORNIA

6:15 a.m.-6:45 a.m.: "MEDITATION FOR DANCERS" with Lu Bellamak in Mudd 100. Dancers need to be still sometimes. For true balance in life, for a few moments each day, sit in silence and be still. Learn this form and experience an inner peace through Zen Meditation. To open and close each workshop day a meditation session will be set aside for you. A special cushion (Zafu) is recommended for this session. What is Zen? Zen is moving with life without trying to arrest and interrupt its flow. It is an immediate awareness of things as they live and move. What is Zen for Christians? If you believe in God and Zen, and if you believe in Christ and Zen, that leaves quietism...which means a state of quietness and passivity.

7:00 a.m. - 8:00 a.m.: BREAKFAST IN D'Autremont Hall.

8:00 a.m. - 9:30 a.m.: DANCE TECHNIQUE SESSIONS AND ALTERNATIVES:
BEGINNING MODERN with Trish McCall in Room 6 underneath the Chapel. This beginning modern class is Graham based with emphasis on torso control, breath and musicality.

INTERMEDIATE MODERN with Mark Wheeler in Chapel. Stress on centering through alignment. Attention to potential for spiritualized theatrical movement in the techniques of Graham, Humphrey-Limon, Luigi (jazz).

ADVANCED TECHNIQUE FOR SACRED DANCE with Carla DeSola in D'Autremont Hall. Centering, floor work for stretch and placement, barre and phrases across the floor (drawing from the technique of Valerie Bettis and Jose Limon). The spirituality of dance will be a reference point, as well as technical proficiency.

INTERMEDIATE BALLET with Mary Craighill in Mudd 100. Russian Technique - full barre, center

with adage, jumps, turns, combinations, some character work.

A NATURAL APPROACH: TECHNIQUES AND TOOLS with Carolyn Deitering in Mudd 103. Work to "tune up" your body and to liberate the movement of the body-mind-spirit-emotions entity. Methods of creating sacred dances. Teaching tools. Group creativity.

BODYWORK AND GRAPHIC VISUALIZATIONS with Sandy Park in Mudd 101. Learning hands-on simple bodywork skills and techniques in connection with the use of graphic kinetic visualizations. Emphasis on body mind spirit unity. Will give participants more access to emotional material and images as resources for dance and for day-to-day creative living. It will be physically nurturing, relaxing and renewing to complement some of more rigorous work of the week.

9:30 a.m. - 9:45 a.m.: BREAK

9:45 a.m. - 11:45 a.m. MORNING CLASSES

(Classes are cumulative in character, so we advise you to stay with one class throughout the week after you locate the class most fulfilling to your needs.)

BEGINNING REPERTORY FROM ST. MARK'S DANCE COMPANY with Gilde Breidenbach in Mudd 101. Liturgical dances which can be performed by a soloist or group of dancers with minimal dance training. A variety of musical selections will be used including both contemporary Christian music and traditional hymns, and dances will consist of several styles of music. The goal is to provide the participants with choreographed dances which they can take back to their church communities to teach and perform.

INTERMEDIATE REPERTORY FROM ST. MARK'S DANCE COMPANY with Trish McCall in Room 6 underneath the Chapel. Class will learn "Enola Gay" which will be performed by the St. Mark's Dance Company in the service Monday evening at Grace Cathedral. Emphasis on projection of feeling and communi-

cation in performance

CHOREOGRAPHY FOR LITURGICAL DANCE: WEDDING INNER FORM WITH LITURGICAL FUNCTION with Carla DeSola in D'Autremont Hall. Examining the categories and functions of dance in the liturgy, we will turn to our inner resources to help give shape and substance to the outer form; using basic composition technique (variation, dynamics, space, shape and design) we will create dances for processionals, meditations, proclamations, prayers and celebrations, for solo, group and congregations.

CHOREOGRAPHY: HOW TO MAKE A GOOD DANCE BETTER with Judith Rock in Mudd 100. Bring a choreographed 2 to 3 minute solo with music and (if possible) costume. This class will focus on what can be changed and how to change it in order to strengthen your dance and your performance of it. Areas covered will include: clarifying your idea, identifying your dance's style, letting go of beloved but extraneous movement, finding the relationship or movement and stillness, becoming aware of "dance habits." Video-tape and ongoing feedback from class participants and instructor. LIMITED TO 10 participants at intermediate dance ability. (If you want to be in the class, come right at 9:45 a.m. on Monday and the ten will be chosen so that those not included can go to another class.)

DANCE AS IT RELATES TO AFRICAN AND AFRO-AMERICAN RELIGION with Bruce Smith in the PSR Chapel. Bruce will teach some of the dances that have made his North West Afro-American Ballet a major art for all in the West.

DANCING THE BIBLE AND HISTORIC CHURCH DANCES FOR TODAY'S WORSHIP WITH Connie Fisher in Mudd 103. On Monday, focus is on "Dancing The Old Testament" with dancing the "seasons" from the Old Testament heritage. On Tuesday, focus is on "Dancing with Early Christians," contemporizing the dances of the early centuries. On Wednesday, focus is on "Medieval and Renaissance Cele-

brations," carols and other dance forms of a life affirming people. On Thursday, focus is on "The Gift to be Simple," songs, marches, and dances of the Shakers. And on Friday, focus is on "Dancing For Peace and Justice," a dance-drama for contemporary worship.

11:45 a.m. - 12:00: BREAK

12:00- 1 p.m.: LUNCH in D'Autremont Hall.

1:00 p.m. - 1:45 p.m.: WORSHIP WITH DANCE (PSR Chapel).

1:45 p.m. - 1:50 p.m.: BREAK

1:50 p.m. - 3:20 p.m.: WORKSHOPS (Many different ones from which to choose. Note that some are just held one afternoon while others run two afternoons (building cumulatively) and others run Monday through Thursday (building cumulatively).

THE MONDAY WORKSHOPS (at 1:50 p.m. - 3:20 pm.)

I. DANCING WITH THE CONGREGATION with Connie Fisher in Mudd 103. Making our worship whole through congregational movement. Offered Monday only.

II. MEN'S CLASS with Goodluck Tembunkiant and Douglas Thomas in Room 6 underneath the Chapel. Technique geared especially to develop men's strengths - skill and speed in jumps, turns, lifts. This workshop continues cumulatively Monday through Thursday.

III. DUNHAM TECHNIQUE with Barbara Wright-Craig teaching with Julie Craighill demonstrating. (In PSR Chapel). Basic principles and theories of the technique of Katherine Dunham. (Barbara was for many years a principal dancer with the Katherine Dunham Company.) This workshop continues cumulatively through Tuesday.

IV. IMPROVISATION: LANGUAGE OF THE SPIRIT with Cindy Winton-Henry and Phil Porter in Mudd 100. Exploring and channeling the spirit through movement, voice, and character. This workshop continues through Tuesday.

V. INTERMEDIATE TECHNIQUE with Judith Rock in D'Autremont Hall. Floor, center floor, and across the floor, combinations from "Body and Soul Dance Company" repertory. This workshop continues cumulatively Monday through Thursday.

VI. A RITUAL OF EMBODIMENT with Sandy Park in Mudd 101. A playful, pleasurable, nurturing Bodywork ritual, ("toweling") which emphasizes giving and receiving, community building and bonding. We will also discuss how this can be used in the context of church conferences and retreats. Everyone please bring a towel. Offered Monday only.

VII. TAI CHI CHUAN with Lu Bellamak on the lawn in front of D'Autremont cumulatively Monday-Thursday. A passive workshop for those who wish to discover quiet movement in the midst of an active Sacred Dance Festival. Tai Chi is a subtle, powerful, awareness discipline, a Chinese system to extend the human life span, eliminate tension, and increase spiritual/physical well being.

THE TUESDAY WORKSHOPS (at 1:50 p.m. - 3:20 p.m.)

I. JAZZ DANCE MEDITATION CLASS with Susan Cole in Mudd 103. Dance is the inner landscape of the soul. An opportunity for meditation and wholeness while exploring our heritage in jazz. Offered Tuesday only.

II. MEN'S CLASS with Goodluck Tembunkiant and Douglas Thomas in Room 6 underneath the Chapel. See description under Monday at 1:50 p.m. as this workshop runs cumulatively through Thursday.

III. DUNHAM TECHNIQUE with Barbara Wright teaching with Julie Craighill demonstrating in Chapel. See description under Monday at 1:50 p.m. as this workshop runs cumulatively through Tuesday.

IV. IMPROVISATION: LANGUAGE OF THE SPIRIT with Cindy Winton-Henry and Phil Porter in Mudd 100. See description under Monday at 1:50 p.m. as

this workshop runs cumulatively through Tuesday.
 V. INTERMEDIATE TECHNIQUE with Judith Rock in D'Autremont Hall. See Monday at 1:50 p.m. for description as this workshop runs cumulatively through Thursday.

VI. FEMALE IMAGES OF THE DEITY AS METAPHOR AND MOTIVATION FOR DANCE with Sandy Park in Mudd 101.

We will look at several Biblical female images of God, and explore through movement how they can resource and expand our imaginations, our dance vocabulary -- and our understanding of our own wholeness and God's wholeness. Offered Tuesday only.

VII. TAI CHI CHUAN with Lu Bellamak on the lawn in front of D'Autremont cumulatively through Thursday. (See description under Monday 1:50 p.m.).

THE WEDNESDAY WORKSHOPS (at 1:50 p.m. - 3:20 p.m.)

I. STRIDING OUT with Susan Cole in Mudd 103. Explore fuller bodied ways to move and truly rejoice. Works with elements of surprise and the whole body including the pelvic movement to affirm God created the whole body and not just the top half. Offered on Wednesday only.

II. JAZZ IMPROVISATION FOR INTERMEDIATE DANCERS with Julie Craighill in Chapel. Each dancer will build an improvisation on a given jazz theme, answering the question posed by the theme. This workshop continues cumulatively through Thursday.

III. RELATING DANCE AND MUSIC THROUGH IMPROVISATION with Gwendolyn Watson in Mudd 100. Sharing her perspectives and approaches to the joyful experiencing of 1) solo and ensemble improvisation, 2) collaborative artistry between musicians and dancers, and 3) tailoring sound to movement, she will highlight each person's awareness of his/her own spontaneity and love for creating. Ms. Watson will focus on dance and music concerns including rhythm, melody, tonality/atonality, phrasing, verbal stimuli as points of departure for improvisation. Ability to read music is not required. The same workshop is repeated on Thursday.

IV. INTERMEDIATE TECHNIQUE continues in D'Autremont Hall (see Monday for description).

V. MOVEMENT IN PRAYER IN A HASIDIC MODE with Clif Trolin in Mudd 101. Gives the participant an experience of how Hasidic dance incorporates a widening range of emotions in prayer and worship (so we can pray when angry as well as when fearful, bored, exhilarated...). Experience prayer dance modes from the second century with Rabbi Akiba (who is said to have begun praying and singing in one room and ended up in a different room) through the 18th century Hasidic movements and dances and on to how to do these movements in more of our times and spaces.

Offered only on Wednesday.

VI. TAI CHI CHUAN continues on Lawn in front of D'Autremont. (See description on Monday).

VII. MEN'S CLASS continues in Room 6 (See Monday for description).

THE THURSDAY WORKSHOPS (at 1:50 p.m.-3:20 p.m.)

I. THE SACRED AND THE PROFANE TOGETHER IN DANCE with Mark Wheeler in Mudd 103. Suggestions for the juxtaposition of Rock and New Wave music with inspirational music (traditional and contemporary commercial) for use in both experiential and presentational sacred dance. Offered only on Thursday.

II. MEN'S CLASS continues in Room 6 (see Monday for description).

III. JAZZ IMPROVISATION FOR INTERMEDIATE DANCERS continues in Chapel (see Wednesday description).

IV. INTERMEDIATE TECHNIQUE continues in D'Autremont Hall (see Monday description).

V. RELATING DANCE AND MUSIC THROUGH IMPROVISATION in Mudd 100. (see Wednesday description) Repeat.

VI. TAI CHI CHUAN continues on lawn in front of D'Autremont. (see description on Monday).

VII. CONGREGATIONAL DANCING FOR PEACE AND JUSTICE with Sandy Park in Mudd 101. Sometimes dancers don't get involved in peace and justice work. Sometimes persons whose focus is peace and

justice work don't understand the importance of dance. The work and the dance will have more integrity and be more effective when they embrace each other. How can this embracing and empowerment occur in the context of worship? Offered on Thursday only.

THE FRIDAY period of 1:50 p.m.-3:20 p.m. will be a continuation of the closing worship beginning in the Chapel at 1 p.m. under the direction of Carla DeSola as our closing time together.

3:20 p.m.-3:30 p.m. BREAK

3:30 p.m.-5:00 p.m. WORKSHOPS (Many different ones from which to choose. Note that some are just held one afternoon while others run all three afternoons and are building cumulatively.

THE MONDAY WORKSHOPS (3:30 p.m.-5:00 p.m.)

I. ADVANCED REPERTORY FROM THE ST. MARK'S DANCE COMPANY with Mary Craighill in Mudd 100.

"Steppenwolf Lament"- a dance based on selections from the Book of Lamentations and a companion quotation from "Steppenwolf" by Herman Hesse. Includes narrations and choral accompaniment. The dance evolves out of a series of structured improvisations. This workshop continues cumulatively through Wednesday. (for advanced dancers).

II. CARING FOR THE BODY with Dyan Petie in Mudd 103. An introduction to techniques of injury prevention and healing. Exercises for maximum efficiency through floor exercises and dance movements. Yoga, do-in, aerobics, calisthenics, and massage combine as an enhancement of technique. This continues through Wednesday cumulatively.

III. DANCING FEMININE METAPHORS FOR GOD AND WOMEN'S STORIES with Martha Ann Kirk in D'Autremont. Feminist hermeneutics as a source of inspiration for both dancers and congregational movement. How women's stories of joy and pain can speak to contemporary issues. Offered Monday only.

IV. THE LITURGY AS DANCE with Carolyn Deitering in Chapel. The role of the dancer in Rhythmic

and Ritual. Liturgical and Creative. The dancer as the servant of the Dance. Offered on Monday only.

V. DANCE TOWARD WHOLENESS: HEALING with Barbara Lyon in Room 6. Emphasis on movements that allow recreation within self and with others as a means of discovering new perceptions in personal histories, dance as prayer, and healing the handicapped creativity in every person. This continues through Wednesday cumulatively.

VI. INTRODUCING A CHURCH TO SACRED DANCE: THE FIRST SIX MONTHS with Mark Wheeler in Mudd 101. Concrete ideas for creating in a congregation a "grass roots" respect for the use of movement in worship and fellowship. Offered only on Monday.

THE TUESDAY WORKSHOPS (3:30 p.m. - 5:00 p.m.)

I. ADVANCED REPERTORY FROM THE ST. MARK'S DANCE COMPANY in Mudd 100 continues. (see Monday description)

II. CARING FOR THE BODY in Mudd 103 continues (see Monday description).

III. DANCE TOWARD WHOLENESS: HEALING in Room 6 continues (see Monday description).

IV. CREATIVE APPROACHES TO ACCOMPANIMENT with Carolyn Deitering in Chapel. Self-accompaniment and accompaniment of others with vocal sound, words, songs, sounds of hands and feet, musical instruments. Carolyn will demonstrate several approaches to sound accompaniment in her own dances. Participants should bring any musical instruments they have with them. Offered Tuesday only.

V. JESUIT BALLET: A CHALLENGING MODEL FOR CONTEMPORARY DANCE AND RELIGION with Judith Rock in Mudd 101. Offered on Tuesday only.

VI. DANCING CHRISTMAS CAROLS with Doug Adams. in the first floor lobby in the Mudd Building. Learn to dance a dozen favorite carols with folkdance patterns drawn from early church, medieval church, and contemporary folkdance

from square to bunny hop. Usable in worship and education to involve all ages and ability levels to increase senses of community, joy and rededication. (Also adaptations shown for use with senior citizens). Tuesday only.

THE WEDNESDAY WORKSHOPS (3:30 p.m.-5:00 p.m.)

I. ADVANCED REPERTORY FROM THE ST. MARK'S DANCE COMPANY in Mudd 100 continues (see Monday description).

II. CARING FOR THE BODY in Mudd 103 continues (see Monday description).

III. DANCE TOWARD WHOLENESS: HEALING continues but moves to the lawn in front of D'Autremont Hall.

IV. DANCING WITH OBJECTS with Carolyn Deitering in Chapel. A chalice, flower, tambourine, censor, Bible, banners, candle, shawl, furniture. Carolyn will share several of her own dances with objects. Participants are invited to bring with them objects with which they might like to dance. Offered on Wednesday only.

V. PEACEWRIGHT with Carla DeSola in D'Autremont Hall. Learn an excerpt from this work in progress of the Omega Liturgical Dance Company - based on a game of charades on identifying the 4 horsemen of the apocalypse. Offered on Wednesday only.

VI. DANCING WITH CREATION with Martha Ann Kirk in Room 6. This workshop grows out of creation centered spirituality and will explore how Mexican and Native American dance can enrich Christian worship and education today and how such dances were incorporated to enrich Catholic liturgies of the Southwest. The playfulness and care for the earth makes such dances especially appropriate in our day when ecological concerns are needing to be heightened. Offered Wednesday only.

VII. SEMINAR ON SACRED DANCE RESEARCH AND PUBLICATION with Doug Adams in the Bookstore located in Mudd 102. We will assess the strengths and weaknesses of the books now in print and explore the areas and topics where new publications are needed. Channels for publications and formats

will be explored. Results of this seminar will be published in the next Sacred Dance Journal to alert the membership to who is working on what future publications so that duplication may be avoided and collaboration may be encouraged. Offered Wednesday only.

THE THURSDAY PERIOD (3:15 p.m. to 5:15 p.m.) will be the time of the SACRED DANCE GUILD ANNUAL MEETING IN THE P.S.R. CHAPEL. All are welcome to attend. Find out about the Sacred Dance Guild, an interfaith organization devoted to encouraging dance in worship and throughout religious life. President Susan Cole chairs the meeting.

SCHEDULE OF SHARINGS BY PARTICIPANTS in the Mudd 100 informal sharings of video tapes of sacred dances on Tuesday and Thursday late afternoons and live sharings of sacred dances on Wednesday late afternoon. (5 p.m. Tuesday, 5 p.m. Wednesday, and around 5:20 p.m. or whenever the Sacred Dance Guild meeting concludes Thursday.)

TUESDAY: Video tapes will include those brought by James Jana (VHS 7½ minutes), Judy Winters (VHS 3 pieces of 9 minutes total), Meg Roland (VHS 2 pieces of 5 minutes each), and a special video tape brought by Sharon V. Miller Rodakowski on dances in Hawaii (VHS of a length that will probably run past 6 p.m. for those who wish to stay; but you may see the first part of it before 6 p.m.) Meg Roland notes that her video tape is of two dances done by The St. Andrew Sacred Dancers of Portland, Oregon. Both dances are choreographed by Charles Wideman. And Sharon V. Miller Rodakowski reports that the video she is bringing was made for television at Hilo Hawaii in May 1984 during the annual Merrie Monarch Festival."

WEDNESDAY: Live dances will include the following: Phyllis Magal (6 minutes), Cindy McGahan (6 minutes), Donna Fiore (5 minutes), Virginia Huffine (2 minutes, 40 seconds), Coletta Eichen-

berger (6 minutes), Lorey Hodgson (5 minutes), Nancy Harrington (4 minutes, 50 seconds). Here are some notes on the pieces: Cynthia McGahan notes "The Katha, A Cry for Peace", is a dialogue between a person and God in which the person questions God about God's promise of peace in the face of all the evil, hatred and conflict in the world today. God uses scripture to help the person understand the person's responsibility in bringing peace to the world. Coletta writes that her dance will be "The Word of the Lord" from Bernstein's Mass, a dance dealing with hopeful waiting, active waiting, as compared to a false hope or passive, empty waiting for the fullness of time of the Word. Nancy Harrington describes her dance as "A celebrative dance used at the close of workshops or talks on Sacred Dance as an example of movement in worship. Congregation is invited to join with arm movements for the chorus." Virginia Huffine writes about her piece that it is based on "Lullaby": "I devised this solo to perform at opening service of a day-long workshop for clients of the Lutheran Social Services whose theme was "A Spiritual Journey. The dance deals with the promise of security in God's love." (The Winter Consort "Lullaby" is from the Common Ground album.) The words are as follows: Oh lay down your burden, Oh lay it all down; Pass the glass between you, Drink it up. Place the light before you, Come through the door; The dragon doesn't live here any more. Sing with the choirs that surround you, And dance to the music in your soul; Look into the eyes that really see you, Place all that you have into that bowl. Oh lay down your burden. Oh lay it all down; Pass the glass between you. Drink it up. Place the light before you, Come through the door; The dragon doesn't live here any more."

THURSDAY: At 5:20 p.m. see 2 live dances by Rosetta Newton and then view video tapes of dances by Marie Diaz, Lorey Hodgson, Kathryn Mihelick, and Fred and Louisa Haskin. (At

5:00 p.m. in 100, there will be private showings of a video tape by Jayne Van Wey and of a live dance by Virginia Huffine just for critique by faculty they have contacted.) Some descriptions: Rosetta Newton writes "I have two short solos to share: 'Magnificat' to Gelineau musical setting #2 (1½ minutes) and 'Everytime I Feel the Spirit' sung by Jessie Norman (1½ minutes). Kathryn Mihelick writes about her piece "Nails" as follows: "a contemporary perspective of the crucifixion set to reading and original music by Joseph Packales entitled "Seven Last Words From the Cross", a group work done in concert. Marie Diaz: "Sunrise" (4 3/4 minutes): This dance is expressed by a soloist who is praising God in nature; "Magnificat" (3:35 minutes): This is an attempt to portray in dance/movement the meeting of Mary and Elizabeth; "Shine O Light" (2:35 minutes): This dance is about shining forth God's light into the world; and "Here I Am Lord" (3:35 minutes): The format of this dance/movement is a proclamation and response.

EVENING EVENTS:

MONDAY NIGHT, 7 p.m. at Grace Cathedral in San Francisco there will be a liturgy shared by St. Mark's Dance Company from Washington D.C. (Mary Craighill's Company).

TUESDAY NIGHT, 7 p.m., the Sacred Dance Guild of Northern California sponsors a reception for all of us at the Badé Museum. Wines, cheeses, juices are available free to all of us from 7 p.m. to 8 p.m. Then we go over to D'Autremont for the evening dance event: sharings by the dance faculty of this week: i.e. those persons who are teaching the classes and workshops.

WEDNESDAY EVENING, 6:30 p.m. is the Sacred Dance Banquet at the University of California Faculty Club. Do not miss this event, the social highlight of the week, in a superb setting of architecture and food.

THURSDAY EVENING: at 8 p.m. The St. Mark's Dance Company from Washington D.C. (under the direction

of Mary Craighill) presents a dance concert in D'Autremont Hall.

Man.....J.S. Bach
 Life As We Know It.....George Gershwin
 Awake and Away.....Arcangelo Corelli
 The Cherry Tree Carol.....Kentucky Ballad
 Blue Memory.....Duke Pearson
 L'Histoire Du Soldat (Adapted)

DESCRIPTION OF FACULTY FOR DANCE WEEK.

DOUG ADAMS, Professor of Christianity and the Arts at Pacific School of Religion and doctoral faculty at Graduate Theological Union in "Worship and Arts"; author of Congregational Dancing in Christian Worship, editor of Dancing Christmas Carols, and board member Modern Liturgy.

LU BELLAMAK, Director of spiritual dance at the Franciscan Renewal Center in Scottsdale, Arizona and founder of SONDANCE COMPANY; author of Non-Judgmental Sacred Dance and Dancing Prayers; and MEMBER OF THE Liturgical Commission for the Phoenix Diocese.

GILDE BREIDENBACH, Artistic Director of liturgical dance ensemble at Mount Olivet United Methodist Church in Arlington, Virginia; studied Ballet, Jazz, Modern, and Tap since 1962 with St. Mark's Arlington Dance Theatre, Arlington Ballet and George Mason University and Ball State University.

MARY CRAIGHILL, Chief Choreographer for St. Mark's Dance Company of Washington D.C. for 20 years; choreographer of John Langstaff's "Revels" for 27 years and for Folger Shakespeare Library, Washington Cathedral, etc; trained in ballet with Anatole Vilzak, Leon Folkine, Rosella Hightower.

JULIE CRAIGHILL, graduate of Academy of the Washington Ballet and Ballet major, University of Utah; studied with Yurek Lazowski, Ramon Segarra, Pat Wilde, Fhinis Yung, Leon Danielian, Richard Gain, and Michael Newton. She dances

with the St. Mark's Dance Company.

SUSAN COLE, President of the national Sacred Dance Guild and teacher of Jazz Dance Meditation; background in ballet and modern as well as Dunham and Luigi jazz dance technique; extensive work in both "free church" and liturgical traditions; on staff of Clown, Mime, Puppet & Dance Workshops.

CAROLYN DEITERING, Free lance liturgical dance artist, author (Action, Gesture, and Bodily Attitudes and the new The Liturgy as Dance and the Liturgical Dancer) workshop director and liturgist; has worked throughout the United States and in Australia; on staff Clown, Mime, Puppet & Dance.

CARLA DESOLA, Founder/Director of Omega Liturgical Dance Company in residence at the Cathedral of St. John the Divine in New York City; graduate of Julliard School; author of The Spirit Moves: Dance and Prayer and Learning Through Dance; frequent writer for Liturgy.

CONSTANCE FISHER, Director of the Celebrants Dance Company in Denver, Colorado area; founder of Rocky Mountain Sacred Dance Guild; widely known for workshops throughout the United States; author of Dancing The Old Testament, Dancing With Early Christians, and Music and Dance in the Worship.

ARTHUR HALL, Internationally acclaimed director of Arthur Hall's Afro-American Dance Ensemble and Ile-Ife Center in Philadelphia; recipient of National Endowment Choreographers Award; teacher often at American Dance Festival; recipient of United Nation's Waldheim Award. Dunham specialist.

MARTHA ANN KIRK, author of Dancing With Creation and Mexican and Native American Dance in Christian Worship and Education: doctoral candidate in "Theology and the Arts" at Graduate Theolo-

gical Union, Berkeley; specialist on bringing feminist and ethnic perspectives to spirituality/worship.

BARBARA LYON, author of Dance Toward Wholeness: Moving Methods to Heal Individuals and Groups; co-teacher with Doug Adams at P.S.R. on that subject; studied with Ann Halprin & Anita Zabin, Isadora Duncan's foremost pupil in the United States; works in convalescent homes, mental hospital.

TRISH McCALL, taught at Seven Hills Private School, Lynchburg, Va., Randolph -Macon Women's College, and St. Mark's Dance Studio, Washington, D.C.; studied with Anna Duboisson, Judith Garay, Kelly Hogan, Sarah Stavinska, Jonathan Watts, Ruby Shang, Klarna Pinska, Helen McGehee, Gary Masters....

SANDY PARK, Associate Director of Center for Women and Religion at Graduate Theological Union; Presbyterian minister; member of Halprin Method Guild and specialist in Halprin Method; feminist theologian, body work practitioner and teacher of courses in dance at P.S.R. and Starr King.

DYAN PETIE, teacher of dance in Federal City College, Washington D.C., George Washington University's Workshop for Careers in the Arts, Howard University's Drama Department, and her own studio.

PHIL PORTER, Co-Director of "Body and Soul Dance Company"; arts consultant for First Congregational Church, Berkeley and United Church of Christ Fellowship In The Arts; designer of costumes and graphics; M.A. graduate in Visual Design from University of California-Berkeley.

JUDITH ROCK, Lecturer in "Theology and Dance" at Pacific School of Religion and co-director of "Body and Soul Dance Company"; ordained Presbyterian minister; author of Theology in the Shape of the Dance and with Doug Adams Biblical Criter-

ia in Modern Dance: Modern Dance As Prophetic.

BRUCE SMITH, Artistic Director of the North West African American Ballet in Portland, Oregon; works with Djembe drums, Sengalese and Congolese drums; this week serves as drummer with Arthur Hall's classes and workshop.

GOODLUCK TEMBUNKIART, trained at St. Mark's Dance Company of Washington D.C. and at the Washington School of Ballet under Martin Buckner.

DOUGLAS THOMAS, trained with Mary Marshall, Director of the Virginia Vtate Ballet in Newport, Virginia, Alice Schissler, Academy of Dance Arts, Charlottesville, Virginia, and St. Mark's.

CLIF TROLIN, author of Movement in Prayer in a Hasidic Mode; doctoral candidate in "Theology and the Arts" at Graduate Theological Union, Berkeley; specialist in Jewish dance and mime; teacher at Santa Clara University and Community Colleges in dance and mime.

GWENDOLYN WATSON, studied with Pablo Cassals, Bonnie Hampton, et. al. and composition with Darius Milhaud, Luciano Berio, and Louis Horst; commissioned by many leading dancers for music including Paul Taylor, Joan miller, Lucas Hoving, Christopher Beck, Elina Mooney, et. al.

MARK WHEELER, Director of the Dance Program at the University of Georgia in Athens, Georgia; author of "Myself Examined" in the Spiritual Expression and Prayer section of Focus on Dance X:RELIGION AND DANCE; and experienced in introducing and cultivating dance in local church worship.

CINDY WINTON-HENRY, Tech Director of "Body and Soul Dance Company"; Director of PSR/GTU Community Dancers; Improvisational Dance Specialist; author of "Improvisation: Making Way for an Extraordinary Ordinary Time" in the Modern Liturgy; ordained minister in Disciples of

Christ.

BARBARA WRIGHT-CRAIG, principal dancer for many years with the Katherine Dunham Company; danced also in Broadway shows such as "West Side Story," "Carousel," "Jamaica," and "Arabian Nights"; appeared on T.V. on "Duke Ellington's 'Drum Is A Woman'" and "Dance in America," etc.

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by

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TABLE OF CONTENT

INTRODUCTION

Who were the Shakers
The Importance of Dancing
for the Shakers
The Evolution of Shaker
Worship
The Structure of their
Service
The Steps and Patterns
of Shaker Dancing
Shaker Music

THE SHAKER DANCE SERVICE

Silence
Summons To Confession
Confession
Quick Dance
Scripture Reading
Exegesis
Quick Dance
Pause
Circular March
Exhortation
Psalm 150
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TABLE OF CONTENT

- | | |
|---|--|
| 1. AUTHOR'S PREFACE | 16. PROFESSIONAL PRAYER |
| 2. THE DANCE | 17. ROSE PETALS & ROCKS |
| 3. RITUAL & CREATIVE
BEAUTY | 18. A VARIETY OF GIFTS |
| 4. GIFT & BURDEN | 19. UNLESS YOU BECOME |
| 5. SACRED ACT &
PRIESTLY OFFICE | 20. ONE BATTLE AT A TIME |
| 6. FROM MIRIAM & DAVID | 21. ONE DANCER'S VISION |
| 7. BISHOP AMBROSE AND
COMPANY | (This volume is filled
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stretch sacred dance in
the worship of many dif-
ferent seasons & styles.
Everyone will find help.) |
| 8. FULL CIRCLE (From
A.D.500 to
Vatican II) | |
| 9. WHAT DO THE DOCUMENTS
SAY? | |
| 10. THE STILLNESS IN DANCE | |
| 11. RHYTHM AND RITUAL | |
| 12. NO OTHER SINGLE FACTOR | |
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